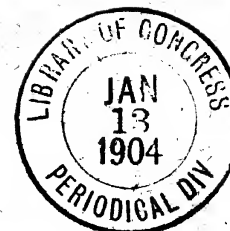
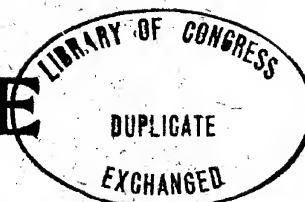


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January, 1904.

No. 6

THE



# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ



EDITED BY

*E. L. Ashford,*

*Assisted by Karl H. Lorenz*

TERMS

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2. "Allegretto".....E. L. Ashford	4. "March in C".....R. H. Peters
5. "From Conquest Unto Conquest".....Ant. Ed. Batiste	6. "Among the Lilies".....E. S. Lorenz
	7. "The Lord is Our Refuge".....J. L. Battman

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NEW YORK.

THE LORENZ PUBLISHING COMPANY.

DRYTON, C.



# The Organist.

E. L. ASHFORD, - - - - - Editor  
KARL K. LORENZ, - - - - - Assistant Editor  
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JANUARY, 1904.

MY DEAR MRS. ASHFORD:

We are having a pipe organ placed in our Church, to take the place of a reed instrument which I have played for several years. I know nothing about the pipe organ, and wish to inquire if you think I could learn to play it without the assistance of a teacher; would be glad of any hints you may be able to give me through the columns of "THE ORGANIST."

Yours very truly,

A SUBSCRIBER.

The above is one of many letters of inquiry that have reached me during the past few months, and suggestions along this line will prove useful to many organists who are using our journal.

In the first place, a comparison of the reed and pipe organ will not be amiss. To one who is not familiar with the latter instrument, it presents a formidable appearance, with its two octaves of foot pedals, swell pedal, several combination pedals, and an array of stops bearing the confusing hieroglyphies of 8 ft. 4 ft. 16 ft. twelfth, fifteenth, etc. But a little patient study will soon unravel these seeming mysteries, and it will be seen that after all, the reed organ is only the younger brother of its larger and more dignified relative.

Reed-organ players will have noticed that the two most useful stops—and the ones first to be drawn—are the Diapason and Melodia. These stops produce a full, round tone, and give the *actual* pitch of the notes upon the staff. Now these stops (and for that matter all others) are named from the stops of the pipe organ, and are supposed to possess the same tone-quality as well as the same pitch.

On the pipe organ these stops are marked "8 ft."; consequently *all* stops so marked will produce what is called "actual pitch." But, if a note in the treble cleff is played with an 8 foot stop, and (while the key is held down) exchanged for the Flute or Principal, the

tone produced will be an octave higher, as the pipes of the Flute and Principal are only *four* instead of eight feet in length. Consequently *all* 4 ft. stops will be of like pitch with Flute and Principal, though varying greatly in *quality* of tone.

Stops marked 16 ft. produce a tone an octave *lower* than those of 8 ft. In the pipe organ these stops are usually named "Bourdon" or "Double Open Diapason." The "Sub-bass" of the reed organ corresponds to this class of stops, but affects only the *lower octaves* of the instrument, not running through the entire keyboard.

The Fifteenth and Flageolet of the pipe organ are 2 ft. stops, and produce a tone one octave higher than the 4 ft. and *two* octaves higher than the 8 ft. stops. So it will be seen that the capabilities for height and depth of tone are enormous. For example: the note middle C, played with an 8 ft. stop will be actual pitch; but played with the 4 ft. Flute will be the octave above middle C; with the Fifteenth two octaves above middle C, and with a 16 ft. stop an octave below middle C. Of course, when all these stops are drawn, the pressing down of the key called middle C will produce these four tones *simultaneously*; and the same result will follow with all the other keys of the manual.

The superiority of the pipe organ, however does not consist altogether in its high and low range, nor in the fact that several varieties of pitch can be produced with one key. It is the rich quality of its stops and great variety of tone color, to which it owes its name of "The King of instruments." The pipes connected with each stop are made of different material and in a different way, which gives them to a marked degree the characteristics of the instruments after which they are named; as, for example, the Flute, Violin, Cello, Clarionet, Oboe. The great glory however, of the pipe organ, rests upon its *true organ tone*, viz: the Diapasons and other stops of like quality which it is impossible to reproduce upon any other instrument. This is the "churchly" quality, while the solo stops mentioned above furnish the "orchestral" quality. And, as the organ can never successfully rival the modern orchestra, it goes without saying that the distinctive organ tone is the most useful and important. And just here I am moved to a word of digression concerning the selection of church organs. In many instances the Diapasons and other foundation stops are sacrificed for a tempting array of solo stops, and, when this is the case, the organ will lack the dignity and sonorousness of tone which is all important in leading and supporting congregational singing. Fewer fancy stops, and full-scale Diapasons, in medium-sized organs are much to be preferred.

Now for a glance at the foot pedals. It will be seen that they correspond to the two lowest octaves of

the manuals. It requires considerable practice to gain control over them; and some one has wittily remarked that "an organist ought to be furnished with two sets of brains, one to manage his hands, and the other his feet."

In a medium-sized organ of two manuals there will usually be found two pedal stops; the soft one marked "Bourdon 16 ft." the lower one "Open Diapason 16 ft." Both these stops produce a sound *one octave* lower than the written note. On this account, if for no other reason, it is advisable to couple the pedal to one of the manuals, as it will then sound the key board notes of the same name as well as its own 16 ft. tone, thus filling in and bridging over, the great gap between the pedal and manual.

The practice of the pedals should be begun very slowly and with *both feet*.

Close attention should be given to crossing the feet one over the other, as clean, free, pedaling depends largely upon this accomplishment.

(TO BE CONTINUED.)



DR. FRANK WILBUR CHACE.

Through the kindness of a mutual friend we are able to give our readers a short account of an organist and leader who, though young in years, has accomplished an amount of high standard work that would do credit to ripe old age.

Frank Wilbur Chace was born in Providence, R. I., thirty-five years ago (March 19, 1868.) He

came from a musical family, both his mother and father being musicians. Although not professionals, they were both talented. Dr. Chace's first instruction in piano began at the age of four years under his mother who gave him most careful training. He played in public at the age of seven. He was also organist and choir director in Olney Street Congregational Church at the age of fifteen where he gave entire satisfaction.

Dr. Chace's first teacher in voice was J. Hastings, Jr. of Providence, with whom he studied several years. At this time he was Mr. Hastings' assistant both as organist and director of the choir in Trinity M. E. Church, where he sang as solo baritone four years in the double quartette of that church. Dr. Chace was considered one of the most promising young organists and vocalists of Providence, R. I., when he was forced to go South on account of bronchial troubles which threatened bronchial consumption. With his devoted mother he went to Florida where he bought a large and valuable orange grove near Ocala, Florida. There he lived an open air life until fully restored to health. In one of the big freezes his grove was killed out. Dr. Chace then went to Jacksonville where he served as organist and choir-master first in St. Andrew's P. E. Church of that city, and then in St. John's P. E. Church. He also taught piano and voice in Jacksonville, and was musical director in Froebel Academy. In March 1900, Dr. Chace accepted a call to take charge of the organ and choir in Christ P. E. Church in Mobile, Ala., where he met with much success both in his teaching and in his work in the church. He successfully organized the Philharmonic Society, an organization composed of one hundred voices in chorus and twenty-two instrumentalists which gave such works as "Creation," Buck's "Light of Asia," Mendelssohn's "Athalie," "Stabat Mater," "Golden Legend" and other works of repute. He also gave many of the church cantatas by Bach in the church.

From Mobile, Dr. Chace accepted a call to take the organ and choir of Christ Church, Nashville, in the spring of 1903. His stay in "The Athens of the South" was all too short, but the appointment of Director at the College of Music, Albion, Michigan, opened for him a broader field of activity, and also more congenial environments for his beloved art. The preparation for the annual Music Festival affords an opportunity for the study and rendition of the standard choral works, the "*sine qua non*" of all ambitious musicians. While in the south Dr. Chace officiated at the opening recitals of many new church organs, and on Christmas day continued his good work in this line by opening a large three-manual organ at St. Johns, Michigan.

On October 22, 1896 he was admitted as an associate member of the American Guild of Organists of New York, after a most severe and trying examination.

The diploma was signed by Dudley Buck, William C. MacFarlane, Clement R. Gale, Clarence Eddy, Gerrett Smith and R. Huntington Woodman who are today the leading organists of this country. In the same year he took the degree of Bachelor of Music, and in 1899 the degree of Doctor of Music and a fellowship in the National College of Music of London, England.

In character, Doctor Chace is a most charming and attractive man; modest and unassuming, but impressing those with whom he comes in contact that he possesses a "reserve power" which will always make him equal to any emergency that may present itself. He is fortunate in having chosen for his life-companion a lady of musical ability, one who can enter into his musical work with both "spirit and understanding."

In closing this imperfect sketch, the editor cannot refrain from a passing reference to the pleasant hours spent in social converse with this talented pair, and also gives expression to the earnest hope that they have many years of happy, useful life awaiting them in the future.

E. L. A.

### ORGAN-RECITAL PROGRAMS.

The organ-recital must certainly be admitted to be an important means of musical education for the masses. How can the churches throughout the land do more for those who perhaps would not otherwise be drawn into the sacred edifices, which are dedicated to the service of God and the elevation of mankind, than by opening their doors and inviting the masses to a feast in the nature of an inspiring organ-recital? It has been done with great success in many places, and, with proper care and tact on the part of the organist and those having the direction of the matter, can be made of immense value to almost any community. The program should be selected with care, especially with reference to the musical intelligence of the audiences. An audience made up largely of musicians and people familiar with good music can enjoy a classical program which would be incomprehensible and hence a bore to musically-uncultured audience in a country church; while a program of light, tuneful compositions which the uncultured audience could appreciate would be uninteresting to the audience of musicians.

In selecting a program an organist should always aim to make the program a little above his audience, if possible, but never below them, care being taken not to have the program so far above them as to be out of sight entirely. Almost any good organist can, with a little judicious thought, adapt his programs to his audience, and will be thereby not only repaid himself by the consequent appreciation of his efforts, but also in the feeling that he has made himself, in a sense, a public benefactor. — *The Etude*.

### THE FACULTY OF MODULATION.

No organ student should accept a position until he has been through a practical course of harmony in writing all the exercises in the system employed, and improvising upon them while learning to detect the errors in his own playing. One of the chief things to accomplish at the outset of a knowledge of all the chords with their roots and derivations, is to attain facility in the art of modulating to and from all keys.

Without this accomplishment a player is not worth of a position, for his music can be made neither continuous nor symmetrical. He should be able to make finished cadences, so that there will be no incongruity of form in passing from one composition to another. The passing from the prelude to an introit or an anthem should be by an appropriate form of modulation without a sudden unprepared jump. There are sometimes a succession of chants in special services which are in different keys, and they must be connected by modulating phrases. The art of modulation, transposition and improvisation, should form the basis of an organist's musical education, going hand and foot with his manual and pedal technique. Verily an accomplished organist must have an active brain ready to send forth its nerve force in every direction. — *The American*.

### STOP NOMENCLATURE.

Among the various organs of Europe and the United States, there are more than three hundred names in use for the four qualities of organ timbre, which variety often leads to a false estimate concerning the musical value of an organ. Ten varieties of each quality would cover nearly all the characteristics, and forty names would include them all, the only additional variation being in the scale and voicing. At present there is an average of five names for the same stop, and though builders have adopted a standard, it is not probable that this will be attained, because each manufacturer takes an honest pride in presenting characteristics which he claims as peculiar to his instruments. Sentimental names look and sound well in a specification, and often have much weight with unsophisticated committees appointed for the purchase of an organ. It is quite amusing to hear an organist speak in such a knowing way of a Horn de Nuit, or a Flauto Amabile, and the superiority of a Viola de Gamba over a Viole di Gamba, the difference in spelling having such an effect on the imagination! How the romantic organist rapturously alludes to the classic tone of his Di-Apason as compared with the ordinary Diapason! Few esthetic organists escape the fascinating influence of sentimental nomenclature,

## CARRILLONS.

ARTHUR BERRIDGE.

Full Sw.

1558124

Andante moderato.

*mf marcato.*

*dolce.*

*pp*

Man.

Soft-Ped.

*sf*

*p*

*marcato.*

Man.

*sf*

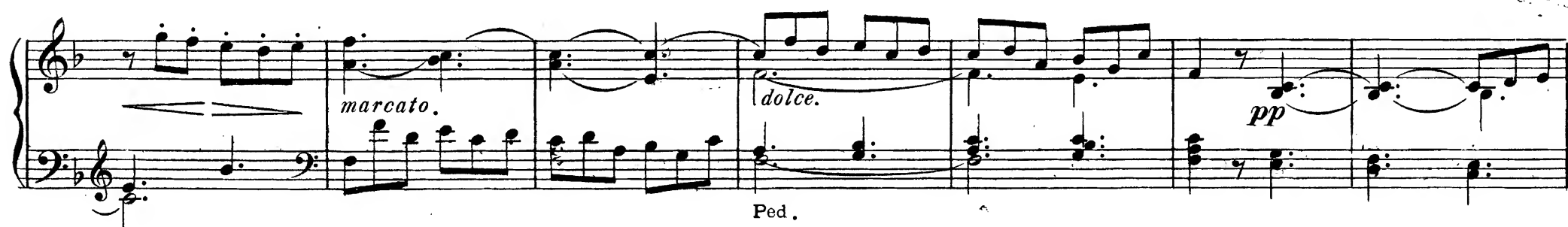
*p*

*pp*

*pp*



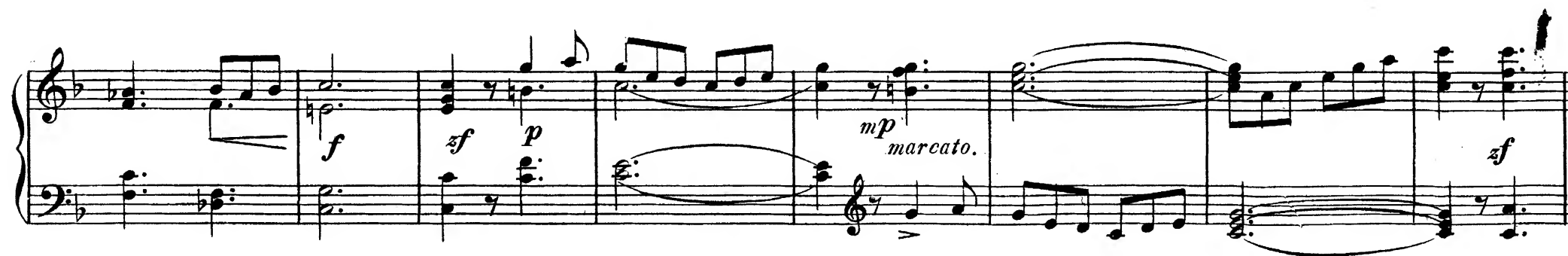
First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and single notes. A *pp* (pianissimo) dynamic marking is present in the fifth measure of the treble staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a *marcato.* (marked) instruction in the second measure and a *dolce.* (dolce) instruction in the fourth measure. A *pp* marking is in the sixth measure. A *Ped.* (pedal) instruction is located below the bass staff in the fourth measure.



Third system of musical notation. The treble staff has a *f* (forte) dynamic marking in the second measure and a *marcato.* instruction in the fourth measure. The bass staff has a *mf* (mezzo-forte) dynamic marking in the sixth measure.



Fourth system of musical notation. The treble staff includes *f*, *sf* (sforzando), and *p* (piano) dynamic markings in the first three measures, followed by a *mp marcato.* (mezzo-piano marked) instruction in the fourth measure, and an *sf* marking in the seventh measure. The bass staff features a *mp marcato.* instruction in the fourth measure.

marcato.

dolce.

Ped.

*sf*

*lento.*

*b.*

This system contains two staves of piano music. The first staff begins with a treble clef and a key signature of one flat. It features a series of chords and melodic lines, with the instruction 'marcato.' appearing above the first few measures. The second staff begins with a bass clef and continues the musical texture. The instruction 'dolce.' appears above the second staff, and 'Ped.' is written below it. The system concludes with a double bar line.

Gt. Open Diapasons.  
Sw. Oboe.  
Ped. Bourdon.

## SACRIFICES OF JOY.

E. S. LORENZ.

Moderato ♩ = 88.

*Fine.*

Gt.

Sw.

*D. C.*

This system continues the piano music from the first system. It features a treble and bass staff. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The system includes a first ending bracket with a '1' and a second ending bracket with a '2'. The instruction 'Fine.' appears above the first staff, and 'Gt.' is written above the second staff. The system concludes with a double bar line and the instruction 'D. C.'.

## RESIGNATION.

E. L. ASHFORD.

Gt. Stopped Dia.  
Sw. Oboe and Flute.  
Ped. Bourdon coup. to Gt.

Andante.  
Sw.

Gt.  
Ped.

*poco rit.* Oboe off. Draw Dul.

*Fine.*

Sw.  
Man.

Add op Dia.

*dim.*

Ped.



Op. Dia. off, Draw Oboe. 167

*cresc. poco a poco*

*D. C.*

## OUR OFFERING.

### A Short Offertory Piece.

Gt. Stopped Diap. Melodia and Principal  
Sw. Salicional and Flute.  
Ped. Bourdon.

E. S. LORENZ.

*Sw. p* *cresc. poco a poco*

*Gt. f* *dim.*

*dim. poco a poco* *Sw. p*

*f* *rall.*



dim. p cresc. mf dim.

# THESE ARE THEY.

J. STAINER.

Full Swell.

pp cresc.

cresc. f dim. p

170 Gt. Stopped Dia. and Flute.  
Sw. Salicional, Gemshorn  
and Oboe coupled to Gt.  
Ped. Bourdon, coupled to Gt.

## MEDITATION.

E. L. ASHFORD.

The first system of musical notation is for the Sw. Salicional, Gemshorn, and Oboe coupled to Gt. It consists of a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a series of chords and single notes, with a 'Ped.' (pedal) marking below the first few measures.

The second system of musical notation is for the Gt. (Guitar). It consists of a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a series of chords and single notes, with a 'Man.' (Mandolin) marking below the first few measures.

The third system of musical notation is for the Sw. Salicional, Gemshorn, and Oboe coupled to Gt. It consists of a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a series of chords and single notes, with a 'Sw. dim. poco a poco.' marking above the first few measures and an 'Open swell gradually.' marking above the last few measures.

The fourth system of musical notation is for the Gt. (Guitar). It consists of a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a series of chords and single notes, with a 'Gt. cresc.' marking above the first few measures and a 'f' (forte) marking above the last few measures.



First system of a musical score in G major. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The system concludes with a *dim.* (diminuendo) marking.

Second system of the musical score. It begins with a *rit.* (ritardando) marking, followed by a tempo change to *a tempo*. The treble staff features a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides a harmonic accompaniment with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Pedal markings are present: *Man.* (Mantle) and *Ped.* (Pedal).

Third system of the musical score. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A guitar (Gt) and swell (Sw) marking are present.

Fourth system of the musical score. It begins with a *Sw. closed.* (Swell closed) marking. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Pedal markings are present: *Man.* (Mantle), *Ped.* (Pedal), *Man.* (Mantle), and *Ped.* (Pedal). The system concludes with a *Slower.* (Ritardando) marking and an *Oboe off.* (Oboe off) marking.

Gt. Diaps.

Adagio Cantabile.

## ADAGIO.

From Quartet Op.64.No.5.

HADYN.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs) for the piano and a single staff for the guitar.

- System 1:** The piano part begins with a melody in the right hand and a supporting bass line in the left hand. The guitar part is not yet entered.
- System 2:** The piano part continues with more complex figures, including a triplet in the right hand. The guitar part is still absent.
- System 3:** The piano part features a rapid sixteenth-note scale in the right hand, marked with a '10' (decimo). The guitar part remains silent.
- System 4:** The guitar part, labeled 'Gt.', enters with a melody that mirrors the piano's right-hand line. The piano part continues with its accompaniment. A 'Ped.' (pedal) marking is present at the bottom of the system.

Additional markings include 'Sw.' (sforzando) above a piano chord in the second system and various dynamic and articulation symbols throughout the score.

Sw.

173

Gt.

Ped.

This musical system contains measures 171 through 173. The piano part (treble and bass staves) features a melody in the right hand and a supporting bass line in the left hand. The guitar part (Gt.) is written on a single staff with a treble clef, featuring a melodic line with some grace notes. A 'Sw.' (Swell) marking is placed above the piano staff at measure 172. A 'Ped.' (Pedal) marking is placed below the piano staff at measure 173. The system concludes with a double bar line.

## ADAGIO NON LENTO.

MENDELSSOHN.

Cantabile.

Sw. *p*

*ritard edim.*

This musical system contains measures 174 through 180. The tempo is marked 'Cantabile.' and the time signature is 3/4. The piano part (treble and bass staves) features a melody in the right hand and a supporting bass line in the left hand. A 'Sw.' (Swell) marking with a piano (*p*) dynamic is placed above the piano staff at measure 174. A 'ritard edim.' (ritardando and diminuendo) marking is placed above the piano staff at measure 179. The system concludes with a double bar line.

To my Friend, Mr. C. O. Nelson, Organist of the First Presbyterian Church, Altoona, Pa.

## MEDITATION.

T. D. WILLIAMS.

Swell soft 8ft. Stops.

Andante.

*p* *legato*

Soft 16 ft. Ped. Coup to Sw.

Change quality of Stop.

Sw. 8 ft. (String tone)

*Gt. f*

Man.

Ped.

Add louder 8ft. Stop.

*sfz*

Man.

*Gt. f*

*ff* Full Organ.

*poco rit.*

Sw *p*

Solo 8ft. Stop of loud quality.

Sw to Ped.





First system of musical notation. The treble staff contains a melodic line with various intervals and slurs. The bass staff contains a more rhythmic line with eighth and sixteenth notes. The tempo marking *a tempo* is placed above the bass staff. The marking *Man.* is placed below the bass staff.

*a tempo*

*Man.*



Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a guitar part marked *Gt. mf*. The marking *Man.* appears again. Pedal points are indicated with *Ped.* below the bass staff. A stage direction *Add 4ft, Flute Stop.* is written above the treble staff. A dynamic marking *Sw P-8 ft.* is written above the bass staff.

*Gt. mf*

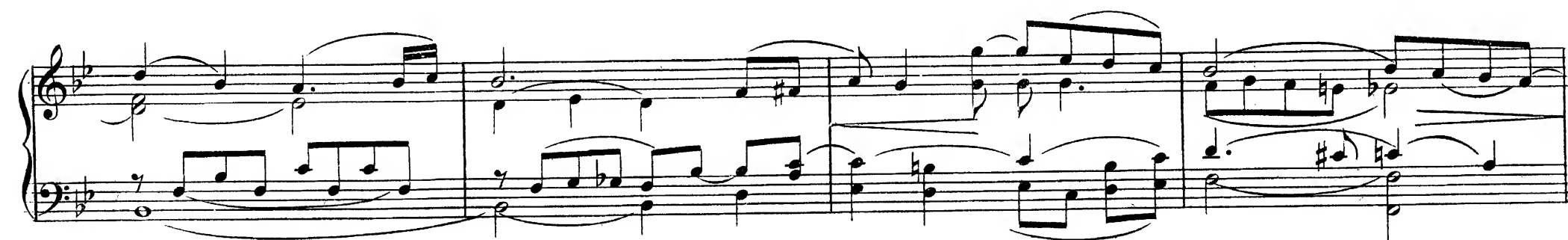
*Man.*

*Ped.*

*Add 4ft, Flute Stop.*

*Sw P-8 ft.*

*Ped.*



Third system of musical notation. This system continues the melodic and rhythmic themes established in the previous systems, with various slurs and articulation marks.



Fourth system of musical notation. The treble staff features a crescendo marking *cresc.* and a guitar part marked *Gt. ff*. The marking *Man* is placed below the bass staff. A final pedal point is indicated with *Ped* below the bass staff.

*cresc.*

*Gt. ff*

*Man*

*Ped*

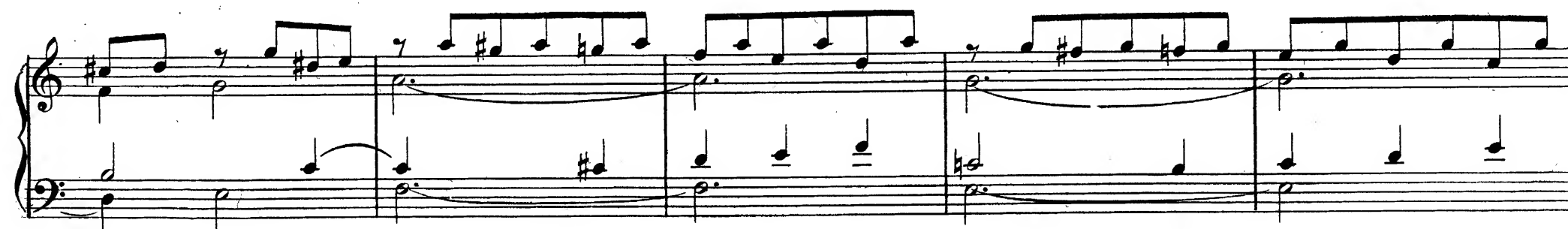
Gt. Melodia, St. Diap. and Principal.  
Sw. Salicional, Flutè and Bourdon.  
Ped. Bourdon.

## IMPROMPTU.

AUGUST REINHARD.

Allegretto.

The musical score is written for guitar and piano. It consists of four systems of music, each with a guitar staff (treble clef) and a piano staff (bass clef). The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked 'Allegretto.' The first system includes a dynamic marking 'Gt. f' (Guitar forte) for the guitar part. The score features a variety of musical notations including eighth notes, quarter notes, half notes, and full notes, often grouped with slurs. The piano accompaniment provides a harmonic foundation with chords and moving lines. The guitar part often plays a melodic line, sometimes in unison with the piano's upper register.





First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff features a sustained chord in the left hand and a moving line in the right hand. Performance markings include "Sw." (Swell) above the treble staff and "mf" (mezzo-forte) below the bass staff.



Second system of musical notation. The treble staff continues the melodic line with various note values and rests. The bass staff provides harmonic support with sustained chords and moving lines.

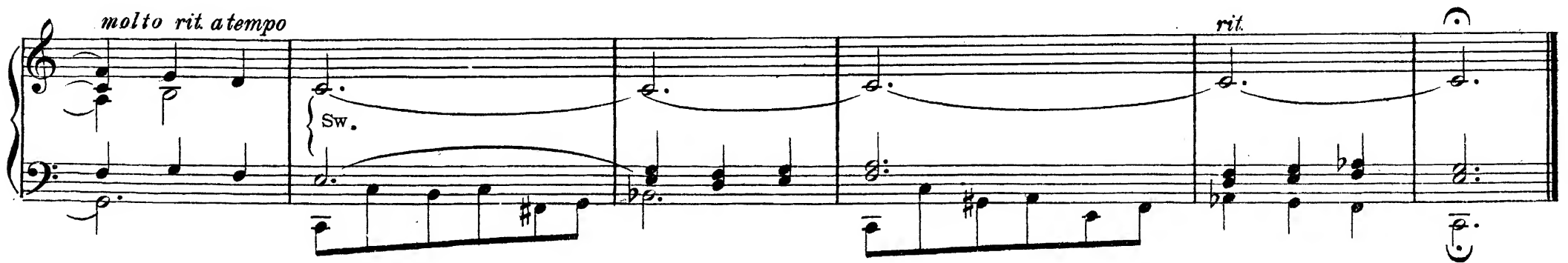
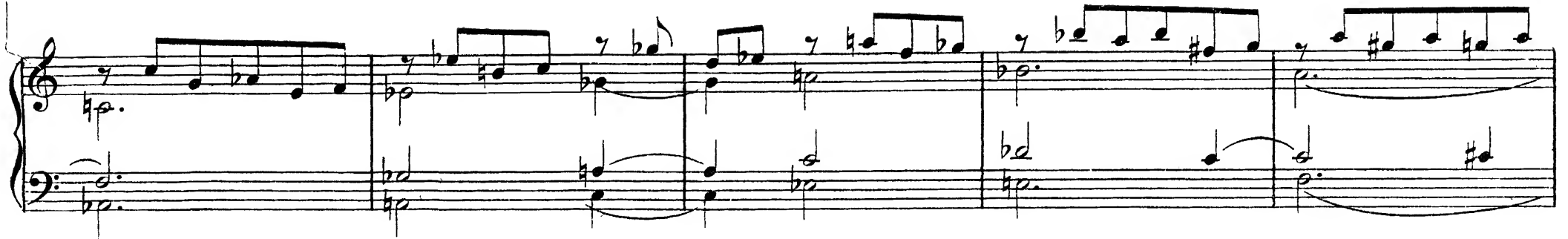


Third system of musical notation. The treble staff features a melodic line with a triplet. The bass staff includes a "Man." (Mancucha) marking below the staff. The system concludes with a "Gt f" (Great Forte) marking above the treble staff and a "Ped." (Pedal) marking below the bass staff.



Fourth system of musical notation. The treble staff begins with a "Gt." (Great) marking above the staff. The system continues with melodic and harmonic development in both staves.





## PRELUDE.

Sw. Soft 8ft.stops.

BATTMANN.

Andante.

*p*

*rit.*

## ALBUM LEAF.

E. L. ASHFORD.

The musical score is written for piano and melody. It consists of four systems of music. The first system is marked 'Sw. Melodia.' and features a melody in the right hand and a supporting bass line in the left hand. The second system includes the markings 'cresc.' and 'dim.'. The third system includes 'Draw Flageolet - 8 Bourdon.', 'cresc.', 'poco dim.', and 'Ped.'. The fourth system includes 'dim. lento.' and 'D.C.'. The score concludes with the instruction 'Reduce to Melodia for D.C.'.

Sw. Melodia.

*cresc.* *dim.*

Draw Flageolet - 8 Bourdon. *cresc.* *poco dim.* Ped.

*dim. lento.* *D.C.*

Reduce to Melodia for *D.C.*

Sw. Oboe, Flute, Cornet and Bourdon.  
Gt. Dopple Flute.  
Ped. Bourdon.

## BARCAROLLE.

W. HENRY MAXFIELD.

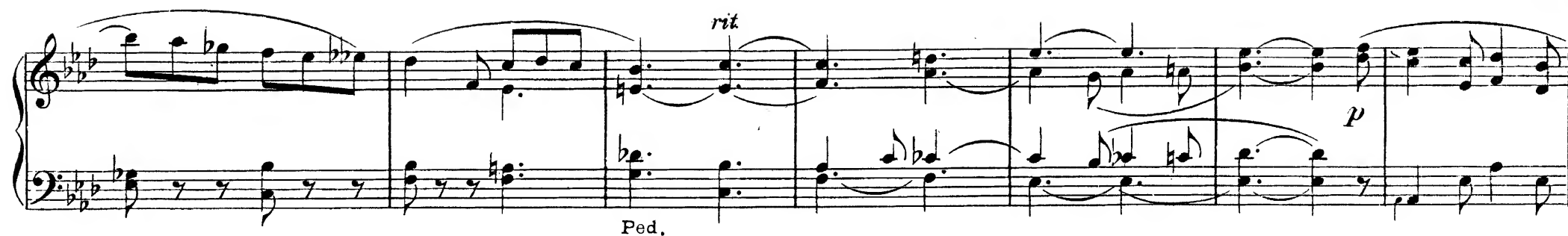
Allegretto moderato. Sw.

*p* Sw.

*cresc.*

*dim.*





First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The treble staff contains a melodic line with a slur over the first two measures, a *rit* (ritardando) marking above the third measure, and a *p* (piano) marking above the sixth measure. The bass staff contains a bass line with a *Ped.* (pedal) marking below the third measure. The system concludes with a double bar line.



Second system of musical notation, continuing the piece. It features a treble and bass staff in the same key signature. The treble staff has a slur over the first two measures. The system concludes with a double bar line.

(Sailor's Song.)



Third system of musical notation, featuring a treble and bass staff. The key signature is three flats. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a *Gt.* (Guitar) marking below the first measure. The system concludes with a double bar line.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is three flats. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. The system concludes with a double bar line.



First system of musical notation. The treble staff contains a series of chords and single notes, with a slur over the first three measures. The bass staff contains a series of notes, with a slur over the first three measures. The word *legato.* is written above the bass staff in the third measure.



Second system of musical notation. The treble staff contains a series of chords and single notes, with a slur over the first three measures. The bass staff contains a series of notes, with a slur over the first three measures. The word *rall.* is written above the bass staff in the fourth measure. The word *p* is written above the treble staff in the fifth measure, and the word *Sw* is written below the treble staff in the fifth measure.



Third system of musical notation. The treble staff contains a series of chords and single notes, with a slur over the first three measures. The bass staff contains a series of notes, with a slur over the first three measures.



Fourth system of musical notation. The treble staff contains a series of chords and single notes, with a slur over the first three measures. The bass staff contains a series of notes, with a slur over the first three measures. The word *cresc.* is written above the bass staff in the first measure.



First system of musical notation. The treble staff features a melodic line with a slur and a *dim.* (diminuendo) marking. The bass staff provides a harmonic accompaniment. A *Ped.* (pedal) marking is present in the bass staff towards the end of the system.



Second system of musical notation. The treble staff includes a *rit.* (ritardando) marking followed by an *allegro* tempo change. The bass staff has a *mf* (mezzo-forte) dynamic marking.



Third system of musical notation. The treble staff features a guitar solo marked *Gt.* with a *dim.* (diminuendo) marking. The bass staff has a *Sw.* (sustain) marking.



Fourth system of musical notation. The treble staff includes a *Sw.* (sustain) marking. The bass staff has a *rall.* (rallentando) marking followed by a *dim.* (diminuendo) marking.

## MARCHE AUX FLAMBEAUX.

SCOTSON CLARK.

Gt. Full to 15th.  
Sw. Full coup. to Gt.  
Ped. Op. Dia. and Violincello.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The score is characterized by frequent triplet markings (indicated by a '3' over a bracket) in both hands. The first system shows a steady triplet pattern in the right hand. The second system introduces more complex rhythmic patterns and dynamic markings. The third system features a forte (ff) dynamic marking and a triplet in the right hand. The fourth system concludes with a triplet in the right hand and a final chord. The overall style is a march, with a clear, rhythmic melody and a supporting bass line.

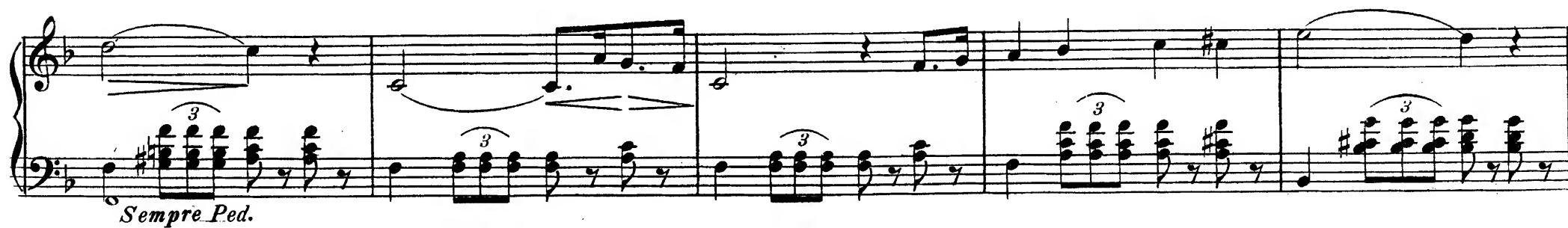




First system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note triplet accompaniment. A double bar line is followed by a section marked "Sw." (Swell) and "Soft Ped." (Soft Pedal), with a triplet of eighth notes in the left hand.



Second system of musical notation. The right hand continues the melodic line. The left hand maintains the eighth-note triplet accompaniment throughout the system.



Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note triplet accompaniment. The instruction "Sempre Ped." (Sempre Pedal) is written below the left hand.



Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note triplet accompaniment. The system concludes with a first ending (marked "1") and a second ending (marked "2") in the right hand, and a triplet of eighth notes in the left hand marked "Gt." (Grave).







First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including triplet markings. The bass clef staff contains a harmonic accompaniment with chords and single notes. A bracket labeled "Sw." is positioned above the first few notes of the bass staff.



Second system of musical notation. The treble clef staff continues the melody with triplet markings. The bass clef staff continues the harmonic accompaniment with chords and single notes.



Third system of musical notation. The treble clef staff continues the melody with triplet markings. The bass clef staff continues the harmonic accompaniment with chords and single notes.



Fourth system of musical notation. The treble clef staff continues the melody with triplet markings. The bass clef staff continues the harmonic accompaniment with chords and single notes. A bracket labeled "Gt. ff" is positioned above the final notes of the bass staff.

First system of musical notation. The treble clef staff begins with a *ff* dynamic marking. Both staves feature triplet markings (3) and various rests.

Second system of musical notation. The treble clef staff includes the instruction "Trumpelt." above a triplet. The bass clef staff has a *fff* dynamic marking. Both staves contain triplet markings (3) and rests.

Third system of musical notation. Both staves feature triplet markings (3) and rests.

Fourth system of musical notation. The treble clef staff includes upward-pointing accents (^) above several notes. Both staves feature triplet markings (3) and rests.

# SAVIOR, AGAIN.

## Hymn Voluntary.

E. L. ASHFORD.

Gt. Gamba or 8ft. Flute.  
Sw. Full without reeds.  
Ped. Bourdon coup. to Sw.  
Andante.

The musical score is written for Gt. Gamba or 8ft. Flute, Swell (Sw.), and Pedal (Ped.). It consists of four systems of music.

**System 1:** The Gt. Gamba part begins with a melodic line. The Swell part has a dynamic marking of *p* (piano) and a crescendo (*cresc.*) followed by a decrescendo (*dim.*). The Pedal part provides a harmonic foundation.

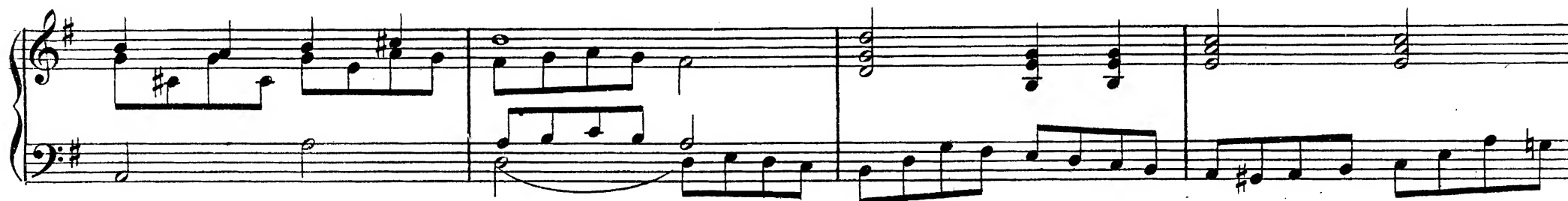
**System 2:** The Swell part is marked *Sw. both hands.* and includes a crescendo (*Sw. cresc.*). The Gt. Gamba part continues its melody. The Pedal part is marked *Man.* (Mantle).

**System 3:** The Gt. Gamba part is marked *Gt. Melodia only.* and begins with a very piano (*pp*) dynamic. The Swell part continues with a crescendo. The Pedal part is marked *Ped.*

**System 4:** The Gt. Gamba part concludes with a decrescendo (*rall.*). The Swell part continues with a decrescendo. The Pedal part provides a final harmonic support.

## Andante.

\* Couple Sw to Gt.



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From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
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